

BEATLES

for CLASSICAL GUITAR

Arranged by Larry Beekman



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PLAYING GUIDE

GENERAL COMMENTS

These songs have been arranged for the intermediate player as well as for professional classical guitarists. Student level guitarists will find the pieces accessible, and perhaps somewhat challenging. Performing guitarists may find the arrangements useful for casual engagements when fairly easy, yet complete arrangements of popular music are needed. While no difficult stretches of the left hand are required, certain fundamentals such as a working knowledge of the fingerboard up to the 12th fret, and the ability to perform full bars, will be necessary in order to play these pieces. Traditional classical guitar designations have been used throughout the book. A summary of these follows:

FINGERING

1. LEFT HAND - arabic numbers indicate finger:

1 = index.
2 = middle.
3 = ring.
4 = little finger.

A line in front of a number indicates pivot or guide finger.

2. RIGHT HAND - letters indicate finger:

p = thumb.
i = index.
m = middle.
a = ring.

POSITION MARKERS

1. Circled numbers indicate strings. (i.e. (2) = second string).

2. The symbol "o" in front of a note indicates it is an open string.

3. Roman numerals indicate fret position for bars :

VII = full bar, 7th fret.

2/3 V = four-string bar, 5th fret.

1/2 II = half bar, 2nd fret.

Solid lines indicate how long to hold the bar.

ADDITIONAL SYMBOLS

1. Diamond shaped notes indicate the sounding pitch of harmonics. Roman numerals indicate the fret where they are to be played. Only natural harmonics are used in this book.
2. Small notes with lines through the stem are grace notes (). They should be played on the beat, very quickly.
3. Curved lines between notes indicate ties or slurs.
4. Straight lines between notes indicate slides.
5. Dotted lines between notes are used to indicate voice-leading in cases where it might not be clear.
6.  indicates that all eighth notes should be played with a triplet feel.
7.  is a mordent. Slur from the note indicated to the next scale step lower and back again very quickly. In other words, a pull-off followed by a hammer-on.
8.  - D indicates that the sixth string should be lowered to D.

IN CONCLUSION

It is beyond the scope of this book to explain the fundamentals of music and classical guitar playing technique, so if any of the preceding seems unclear it is recommended that the student obtain a good classical guitar method book, such as *A Modern Approach to Classical Guitar* by Charles Duncan. A teacher can also help considerably in clearing up confusion and speeding up the learning process.

ABOUT THE ARRANGER

A native of St. Louis, Larry Beekman holds a Bachelor of Music degree in theory and composition from the University of Missouri at Columbia, studying under Dr. Thomas Mckenney and Dr. John Cheetham. Although lately he has been working primarily with the guitar, he has written and arranged music for other instruments as well as full orchestra, including a piece which was played by the St. Louis Symphony during one of their visits to Columbia.

Larry began his career as a guitarist by playing in various rock bands during high school and college. After earning his degree, he studied classical guitar at the University of New Mexico, and at the Conservatory of Music in Kansas City, as well as through numerous master classes. Although he has experience in a wide variety of guitar styles, his main interest is finger-style technique. He has been living in Kansas City since 1975, where he performs either as a soloist or with his wife, Kathy, who is a flutist.

Larry's interest in arranging for guitar developed due to the needs of his pupils. He strives to provide interesting and playable arrangements of pieces familiar to his students. Three other books of his arrangements, *Neil Diamond for Classical Guitar*, *Popular Hits for Classical Guitar*, and *Broadway Hits for Classical Guitar* are available through Hal Leonard Publishing.

ACROSS THE UNIVERSE

words and music by
John Lennon and Paul McCartney

Slowly

mp

2/3 II

IX

VII

2/3 0

9/8 IX

7/8 VII

5/4 (4)

1/2 X

1/2 X

2/3 V

2/3 II

1/2 II

1/2 III

rit.

ASK ME WHY

ASK ME WHY

words and music by
John Lennon and Paul McCartney

Moderately

mf

3

5

3

IV

II

1.

4

3

2

1

2

3

4

VII

1

2

3

4

p

p

m

3

2

1

2

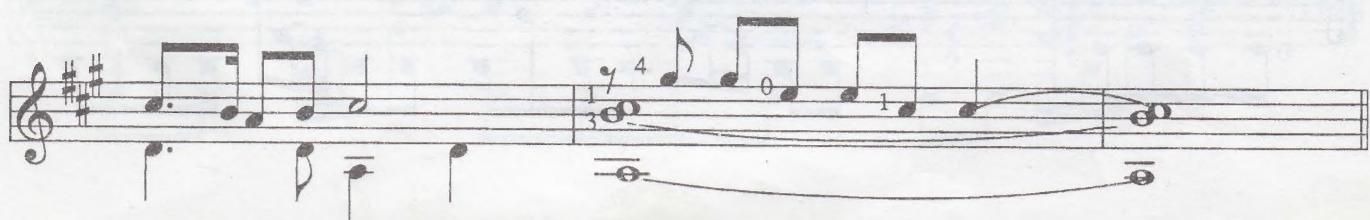
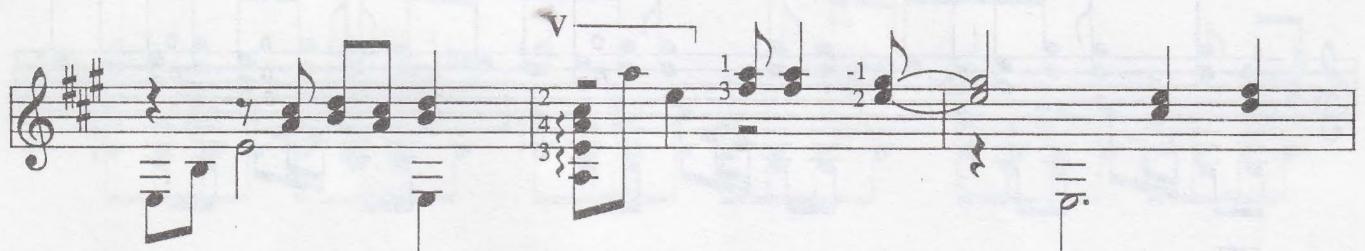
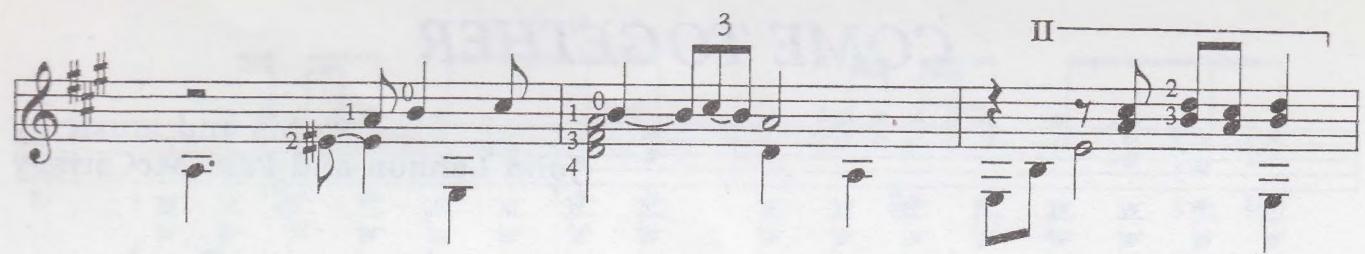
3

4

p

2.

2/3 II



COME TOGETHER

words and music by
John Lennon and Paul McCartney

Moderately Slow

The music is arranged in six staves:

- Staff 1:** Treble clef, key signature of one sharp. Measures 1-4. Dynamics: f (fortissimo) in the first measure. Fingerings: 3, 2, 0, 0; 1, 2, 3, 3; 0, 2, 0, 0; 0, 2, 0, 0. Measure 5: 1, 2, 3, 3; 4, 4, 4, 4; 3, 3, 3, 3; 2, 2, 2, 2.
- Staff 2:** Treble clef, key signature of one sharp. Measures 5-8. Fingerings: 1, 2, 3, 3; 4, 4, 4, 4; 3, 3, 3, 3; 2, 2, 2, 2.
- Staff 3:** Treble clef, key signature of one sharp. Measures 9-12. Fingerings: 1, 2, 3, 3; 4, 4, 4, 4; 3, 3, 3, 3; 2, 2, 2, 2.
- Staff 4:** Treble clef, key signature of one sharp. Measures 13-16. Fingerings: 1, 2, 3, 3; 4, 4, 4, 4; 3, 3, 3, 3; 2, 2, 2, 2.
- Staff 5:** Treble clef, key signature of one sharp. Measures 17-20. Fingerings: 1, 2, 3, 3; 4, 4, 4, 4; 3, 3, 3, 3; 2, 2, 2, 2. Measure 21: **VII** (VII) above the staff.
- Staff 6:** Treble clef, key signature of one sharp. Measures 22-25. Fingerings: 1, 2, 3, 3; 4, 4, 4, 4; 3, 3, 3, 3; 2, 2, 2, 2.

D.S. al Coda (D.S. al Coda) is indicated above the first measure of the Coda section.

Coda is indicated above the first measure of the Coda section.

CRY BABY CRY

words and music by
John Lennon and Paul McCartney

Slowly

The sheet music consists of six staves of musical notation, each with a different time signature and dynamic marking. The staves are arranged vertically, with each staff starting on a different line of the five-line staff system. The time signatures include $\frac{3}{2}$, $\frac{1}{2}$, $\frac{2}{3}$, $\frac{1}{2}$, $\frac{1}{2}$, and $\frac{5}{4}$. The dynamics include *mf*, *p*, *mp*, and *mf* again. The notation includes various note heads, stems, and bar lines, with some notes having circled numbers (1, 2, 3, 4, 5) and some having small numbers (0, 1, 2, 3, 4) inside them. The music is divided into measures by vertical bar lines.

Handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies: the first staff is 3/4, the second is 2/3 III, the third is 3/4, the fourth is 2/4, the fifth is 3/4, and the sixth is 2/4. The music features various note heads (circles, squares, diamonds) and stems, with some stems pointing up and some down. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staves. The score is written on a light-colored background with dark ink.

DAY TRIPPER

words and music by
John Lennon and Paul McCartney

Moderately Fast

Moderately Fast

mf

p

p

p

The image displays a musical score for a solo instrument, possibly a harp, across five staves. The key signature is A major (three sharps). The score consists of the following elements:

- Staff 1:** Features a treble clef, a key signature of three sharps, and a tempo marking of 120. The music includes a series of eighth-note patterns and a sixteenth-note pattern.
- Staff 2:** Shows a treble clef and a key signature of three sharps. It includes a sixteenth-note pattern and a series of eighth-note patterns.
- Staff 3:** Shows a treble clef and a key signature of three sharps. It includes a sixteenth-note pattern and a series of eighth-note patterns.
- Staff 4:** Shows a treble clef and a key signature of three sharps. It includes a sixteenth-note pattern and a series of eighth-note patterns.
- Staff 5:** Shows a treble clef and a key signature of three sharps. It includes a sixteenth-note pattern and a series of eighth-note patterns.

Notable features in the score include:

- Measure 1:** The first measure contains a sixteenth-note pattern followed by a sixteenth-note rest. The second measure contains a sixteenth-note pattern followed by a sixteenth-note rest.
- Measure 2:** The first measure contains a sixteenth-note pattern followed by a sixteenth-note rest. The second measure contains a sixteenth-note pattern followed by a sixteenth-note rest.
- Measure 3:** The first measure contains a sixteenth-note pattern followed by a sixteenth-note rest. The second measure contains a sixteenth-note pattern followed by a sixteenth-note rest.
- Measure 4:** The first measure contains a sixteenth-note pattern followed by a sixteenth-note rest. The second measure contains a sixteenth-note pattern followed by a sixteenth-note rest.
- Measure 5:** The first measure contains a sixteenth-note pattern followed by a sixteenth-note rest. The second measure contains a sixteenth-note pattern followed by a sixteenth-note rest.

At the end of the score, there is a section labeled "Harm. XII" with a decorative flourish, consisting of a vertical line with a diamond at the top, a curved line connecting to a diamond, and a small circle at the bottom.

FOR NO ONE

words and music by
John Lennon and Paul McCartney

Moderately

The musical score consists of six staves of music for a single instrument, likely a guitar or piano. The key signature is G major (one sharp). The time signature varies throughout the piece, indicated by markings like '1/2 III', '1/2 VII-', '1/2 V', and '1/2 VIII-'. The music includes various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as 'mp' (mezzo-piano) and 'p' (pianissimo). Fingerings are indicated above the notes, such as 'a' and 'm'. The score is divided into two sections, '1.' and '2.', with a repeat sign and a '6' in a circle marking the beginning of section 2. The music concludes with a final section starting with a '1/2 V' time signature.

Fine

1/2 VII

D.C. al Fine

FROM ME TO YOU

words and music by
John Lennon and Paul McCartney

Moderately

mf

VII

2

1/2 V

To Coda

2.

II

D.S. al Coda

CODA

VII

VII

HELLO, GOODBYE

words and music by
John Lennon and Paul McCartney

Moderately

<img alt="Sheet music for 'Hello, Goodbye' for guitar. The music is arranged in six staves, each with a different tuning (standard, DADGAD, and various open tunings like E7, C6, B7, and A7). The first staff starts with a 4/4 time signature and 'mp' dynamic. The second staff begins with a 2/4 time signature. The third staff starts with a 2/4 time signature. The fourth staff starts with a 2/4 time signature. The fifth staff starts with a 2/4 time signature. The sixth staff starts with a 2/4 time signature. Various chords are labeled above the staves: ②, 1/2 IV, II, IV, VII, 1/2 8, 1/2 9, 1/2 10, 1/2 11, 1/2 12, 1/2 13, 1/2 14, 1/2 15, 1/2 16, 1/2 17, 1/2 18, 1/2 19, 1/2 20, 1/2 21, 1/2 22, 1/2 23, 1/2 24, 1/2 25, 1/2 26, 1/2 27, 1/2 28, 1/2 29, 1/2 30, 1/2 31, 1/2 32, 1/2 33, 1/2 34, 1/2 35, 1/2 36, 1/2 37, 1/2 38, 1/2 39, 1/2 40, 1/2 41, 1/2 42, 1/2 43, 1/2 44, 1/2 45, 1/2 46, 1/2 47, 1/2 48, 1/2 49, 1/2 50, 1/2 51, 1/2 52, 1/2 53, 1/2 54, 1/2 55, 1/2 56, 1/2 57, 1/2 58, 1/2 59, 1/2 60, 1/2 61, 1/2 62, 1/2 63, 1/2 64, 1/2 65, 1/2 66, 1/2 67, 1/2 68, 1/2 69, 1/2 70, 1/2 71, 1/2 72, 1/2 73, 1/2 74, 1/2 75, 1/2 76, 1/2 77, 1/2 78, 1/2 79, 1/2 80, 1/2 81, 1/2 82, 1/2 83, 1/2 84, 1/2 85, 1/2 86, 1/2 87, 1/2 88, 1/2 89, 1/2 90, 1/2 91, 1/2 92, 1/2 93, 1/2 94, 1/2 95, 1/2 96, 1/2 97, 1/2 98, 1/2 99, 1/2 100, 1/2 101, 1/2 102, 1/2 103, 1/2 104, 1/2 105, 1/2 106, 1/2 107, 1/2 108, 1/2 109, 1/2 110, 1/2 111, 1/2 112, 1/2 113, 1/2 114, 1/2 115, 1/2 116, 1/2 117, 1/2 118, 1/2 119, 1/2 120, 1/2 121, 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1/2 788, 1/2 789, 1/2 790, 1/2 791, 1/2 792, 1/2 793, 1/2 794, 1/2 795, 1/2 796, 1/2 797, 1/2 798, 1/2 799, 1/2 800, 1/2 801, 1/2 802, 1/2 803, 1/2 804, 1/2 805, 1/2 806, 1/2 807, 1/2 808, 1/2 809, 1/2 810, 1/2 811, 1/2 812, 1/2 813, 1/2 814, 1/2 815, 1/2 816, 1/2 817, 1/2 818, 1/2 819, 1/2 820, 1/2 821, 1/2 822, 1/2 823, 1/2 824, 1/2 825, 1/2 826, 1/2 827, 1/2 828, 1/2 829, 1/2 830, 1/2 831, 1/2 832, 1/2 833, 1/2 834, 1/2 835, 1/2 836, 1/2 837, 1/2 838, 1/2 839, 1/2 840, 1/2 841, 1/2 842, 1/2 843, 1/2 844, 1/2 845, 1/2 846, 1/2 847, 1/2 848, 1/2 849, 1/2 850, 1/2 851, 1/2 852, 1/2 853, 1/2 854, 1/2 855, 1/2 856, 1/2 857, 1/2 858, 1/2 859, 1/2 860, 1/2 861, 1/2 862, 1/2 863, 1/2 864, 1/2 865, 1/2 866, 1/2 867, 1/2 868, 1/2 869, 1/2 870, 1/2 871, 1/2 872, 1/2 873, 1/2 874, 1/2 875, 1/2 876, 1/2 877, 1/2 878, 1/2 879, 1/2 880, 1/2 881, 1/2 882, 1/2 883, 1/2 884, 1/2 885, 1/2 886, 1/2 887, 1/2 888, 1/2 889, 1/2 890, 1/2 891, 1/2 892, 1/2 893, 1/2 894, 1/2 895, 1/2 896, 1/2 897, 1/2 898, 1/2 899, 1/2 900, 1/2 901, 1/2 902, 1/2 903, 1/2 904, 1/2 905, 1/2 906, 1/2 907, 1/2 908, 1/2 909, 1/2 910, 1/2 911, 1/2 912, 1/2 913, 1/2 914, 1/2 915, 1/2 916, 1/2 917, 1/2 918, 1/2 919, 1/2 920, 1/2 921, 1/2 922, 1/2 923, 1/2 924, 1/2 925, 1/2 926, 1/2 927, 1/2 928, 1/2 929, 1/2 930, 1/2 931, 1/2 932, 1/2 933, 1/2 934, 1/2 935, 1/2 936, 1/2 937, 1/2 938, 1/2 939, 1/2 940, 1/2 941, 1/2 942, 1/2 943, 1/2 944, 1/2 945, 1/2 946, 1/2 947, 1/2 948, 1/2 949, 1/2 950, 1/2 951, 1/2 952, 1/2 953, 1/2 954, 1/2 955, 1/2 956, 1/2 957, 1/2 958, 1/2 959, 1/2 960, 1/2 961, 1/2 962, 1/2 963, 1/2 964, 1/2 965, 1/2 966, 1/2 967, 1/2 968, 1/2 969, 1/2 970, 1/2 971, 1/2 972, 1/2 973, 1/2 974, 1/2 975, 1/2 976, 1/2 977, 1/2 978, 1/2 979, 1/2 980, 1/2 981, 1/2 982, 1/2 983, 1/2 984, 1/2 985, 1/2 986, 1/2 987, 1/2 988, 1/2 989, 1/2 990, 1/2 991, 1/2 992, 1/2 993, 1/2 994, 1/2 995, 1/2 996, 1/2 997, 1/2 998, 1/2 999, 1/2 1000, 1/2 1001, 1/2 1002, 1/2 1003, 1/2 1004, 1/2 1005, 1/2 1006, 1/2 1007, 1/2 1008, 1/2 1009, 1/2 1010, 1/2 1011, 1/2 1012, 1/2 1013, 1/2 1014, 1/2 1015, 1/2 1016, 1/2 1017, 1/2 1018, 1/2 1019, 1/2 1020, 1/2 1021, 1/2 1022, 1/2 1023, 1/2 1024, 1/2 1025, 1/2 1026, 1/2 1027, 1/2 1028, 1/2 1029, 1/2 1030, 1/2 1031, 1/2 1032, 1/2 1033, 1/2 1034, 1/2 1035, 1/2 1036, 1/2 1037, 1/2 1038, 1/2 1039, 1/2 1040, 1/2 1041, 1/2 1042, 1/2 1043, 1/2 1044, 1/2 1045, 1/2 1046, 1/2 1047, 1/2 1048, 1/2 1049, 1/2 1050, 1/2 1051, 1/2 1052, 1/2 1053, 1/2 1054, 1/2 1055, 1/2 1056, 1/2 1057, 1/2 1058, 1/2 1059, 1/2 1060, 1/2 1061, 1/2 1062, 1/2 1063, 1/2 1064, 1/2 1065, 1/2 1066, 1/2 1067, 1/2 1068, 1/2 1069, 1/2 1070, 1/2 1071, 1/2 1072, 1/2 1073, 1/2 1074, 1/2 1075, 1/2 1076, 1/2 1077, 1/2 1078, 1/2 1079, 1/2 1080, 1/2 1081, 1/2 1082, 1/2 1083, 1/2 1084, 1/2 1085, 1/2 1086, 1/2 1087, 1/2 1088, 1/2 1089, 1/2 1090, 1/2 1091, 1/2 1092, 1/2 1093, 1/2 1094, 1/2 1095, 1/2 1096, 1/2 1097, 1/2 1098, 1/2 1099, 1/2 1100, 1/2 1101, 1/2 1102, 1/2 1103, 1/2 1104, 1/2 1105, 1/2 1106, 1/2 1107, 1/2 1108, 1/2 1109, 1/2 1110, 1/2 1111, 1/2 1112, 1/2 1113, 1/2 1114, 1/2 1115, 1/2 1116, 1/2 1117, 1/2 1118, 1/2 1119, 1/2 1120, 1/2 1121, 1/2 1122, 1/2 1123, 1/2 1124, 1/2 1125, 1/2 1126, 1/2 1127, 1/2 1128, 1/2 1129, 1/2 1130, 1/2 1131, 1/2 1132, 1/2 1133, 1/2 1134, 1/2 1135, 1/2 1136, 1/2 1137, 1/2 1138, 1/2 1139, 1/2 1140, 1/2 1141, 1/2 1142, 1/2 1143, 1/2 1144, 1/2 1145, 1/2 1146, 1/2 1147, 1/2 1148, 1/2 1149, 1/2 1150, 1/2 1151, 1/2 1152, 1/2 1153, 1/2 1154, 1/2 1155, 1/2 1156, 1/2 1157, 1/2 1158, 1/2 1159, 1/2 1160, 1/2 1161, 1/2 1162, 1/2 1163, 1/2 1164, 1/2 1165, 1/2 1166, 1/2 1167, 1/2 1168, 1/2 1169, 1/2 1170, 1/2 1171, 1/2 1172, 1/2 1173, 1/2 1174, 1/2 1175, 1/2 1176, 1/2 1177, 1/2 1178, 1/2 1179, 1/2 1180, 1/2 1181, 1/2 1182, 1/2 1183, 1/2 1184, 1/2 1185, 1/2 1186, 1/2 1187, 1/2 1188, 1/2 1189, 1/2 1190, 1/2 1191, 1/2 1192, 1/2 1193, 1/2 1194, 1/2 1195, 1/2 1196, 1/2 1197, 1/2 1198, 1/2 1199, 1/2 1200, 1/2 1201, 1/2 1202, 1/2 1203, 1/2 1204, 1/2 1205, 1/2

1 m i a m i To Coda \oplus
 1 2 4 2 1 2 4 2
 p p

1/2 IV VII
 1 3 4 2 3 4
 0 -3 1 2 3
 0 -3 1 2 3

VII
 2 0 1 3 4
 6

D.S. al Coda

CODA \oplus
 0 1 2 3 4 5
 0 1 2 3 4 5
 0 1 2 3 4 5

2 3 4 5 6 7
 2 3 4 5 6 7
 2 3 4 5 6 7

2/3 V II
 1 3 5 2 4 6
 1 3 5 2 4 6
 1 3 5 2 4 6

mf

V

HERE COMES THE SUN

words and music by
George Harrison

Moderately

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

To Coda

49

20 a m

21 a m

22 3 0 2 1

23 4 -3

24 2 4

25

26

27

28 5 8

29 1. 2.

30 2 4

31 3 4

32

33

34 > f

D.C. al Coda

cresc.

35

36 3 0 -3

37

38

39

40 5 8

41 4 8 rit.

I DON'T WANT TO SPOIL THE PARTY

words and music by
John Lennon and Paul McCartney

Moderately

mf

a

2/3 II

m

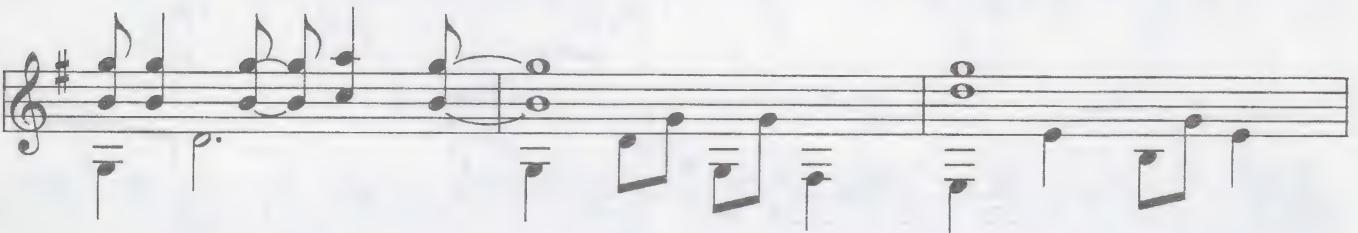
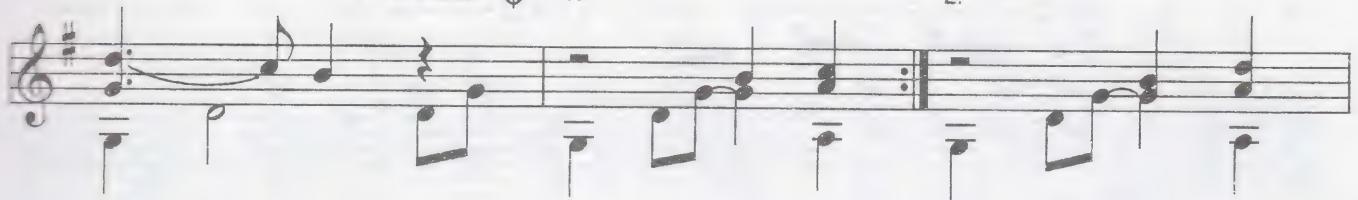
II



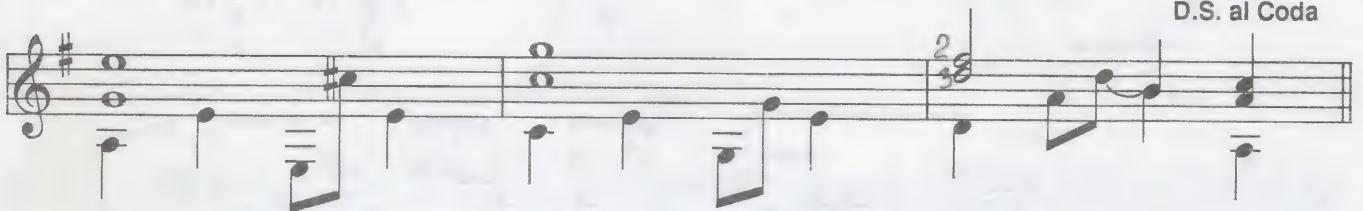
To Coda Φ

1.

2.



D.S. al Coda



CODA



II



I WILL

words and music by
John Lennon and Paul McCartney

Moderately

The sheet music for "I WILL" consists of eight staves of musical notation. The key signature is $\text{G}^{\#}$ (two sharps). The tempo is marked as "Moderately". The music begins in $1/2 \text{ II}$ with a dynamic of mf . The first staff contains six measures. The second staff begins in $5/6 \text{ II}$ and continues with six measures. The third staff begins in II (common time) and continues with six measures. The fourth staff begins in $1/2 \text{ II}$ and continues with six measures. The fifth staff begins in $1/2 \text{ II}$ and continues with six measures. The sixth staff begins in $1/2 \text{ II}$ and continues with six measures. The seventh staff begins in $1/2 \text{ II}$ and continues with six measures. The eighth staff begins in $1/2 \text{ II}$ and continues with six measures. The music concludes with a "To Coda" section, indicated by a circle with a dot, followed by a coda section.

I'LL FOLLOW THE SUN

words and music by
John Lennon and Paul McCartney

Moderately

Moderately

I

mp

m a

I

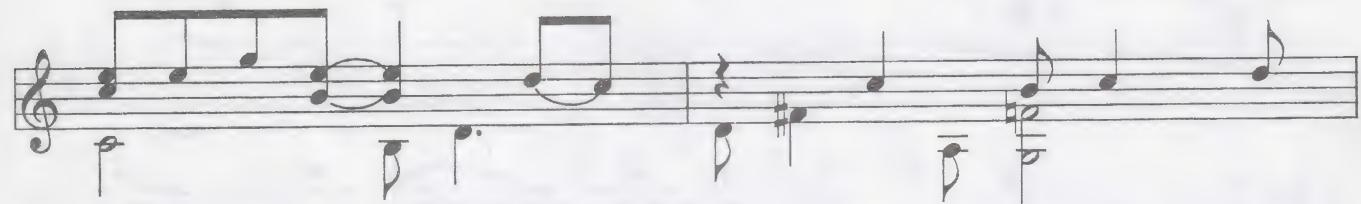
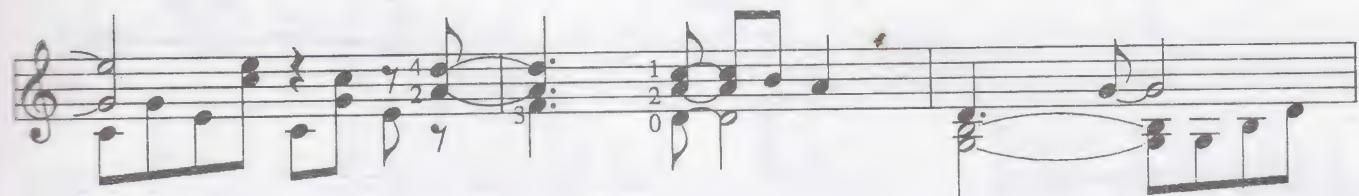
III

1.

2.

a a ...

I



I'M A LOSER

words and music by
John Lennon and Paul McCartney

(6)- D
Moderately Fast

2/3 II

p

m

1

2.

3

4

V

2/3 V

II

3/8 G

Sheet music for a solo instrument, likely a harp, showing six staves of music. The music is in common time (indicated by 'C') and consists of six staves. The first five staves are in 2/4 time, indicated by a '2/4' above the staff and a '4' below the staff. The sixth staff is in 3/4 time, indicated by a '3/4' above the staff. The music includes various note heads with numerical values (e.g., 0, 1, 2, 3, -1, -2, -3) and rests. There are also circled numbers (e.g., 0, 1, 2, 3) and circled note heads. The music concludes with a 'CODA' section, a 'D.S. al Coda' section, and a 'Harm. VII' section with an '8va' dynamic.

I'M HAPPY JUST TO DANCE WITH YOU

words and music by
John Lennon and Paul McCartney

Moderately

mf

II

II

VII

II

2/3 V

IX

VII

2/3 V

2/3 V

VII

a

a m

III

To Coda 4

6 p

1 2 3 4 2. 1 2 3

VII II

VII II

D.S. al Coda

CODA II II III

Harm. VII 8va

I'M ONLY SLEEPING

words and music by
John Lennon and Paul McCartney

Moderately 



1/2 V VII

* Place 1st finger at an angle to cover both the 6th string 8th fret, and the 1st string 7th fret

I'M SO TIRED

words and music by
John Lennon and Paul McCartney

Slowly

mp

IV

II

1.

1/2 II

2.

2/3 II

mf

To Coda \oplus

0 1 2 3 4

D.S. al Coda

0 1 2 3 4

CODA \oplus

0 1 2 3 4

0 1 2 3 4

1/2 IX

0 1 2 3 4

IN MY LIFE

words and music by
John Lennon and Paul McCartney

Moderately

Moderately

mp

a

2/3 II

8

1/2 II

II

To Coda 

1.

2.  *  

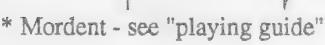
II    

D.S. al Coda

CODA 



THE LONG AND WINDING ROAD

words and music by
John Lennon and Paul McCartney

Slowly

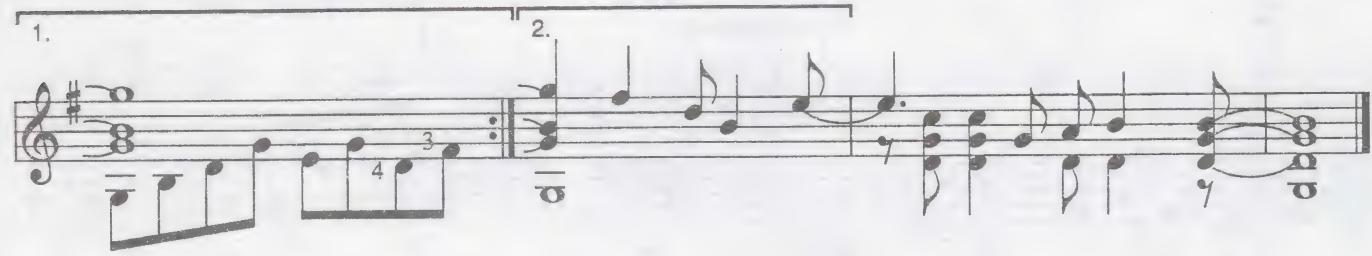
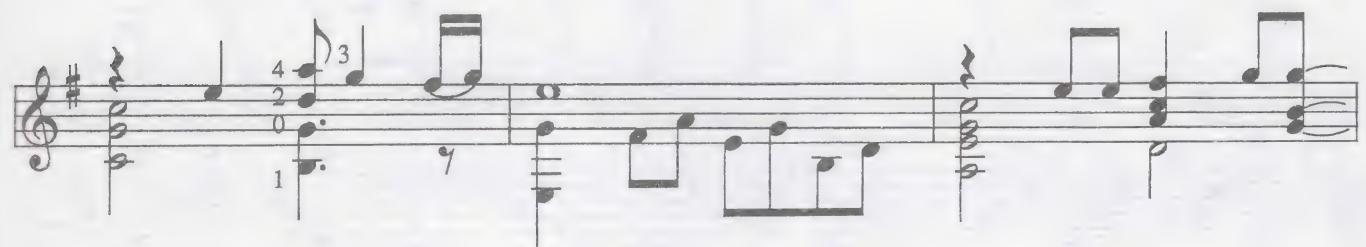
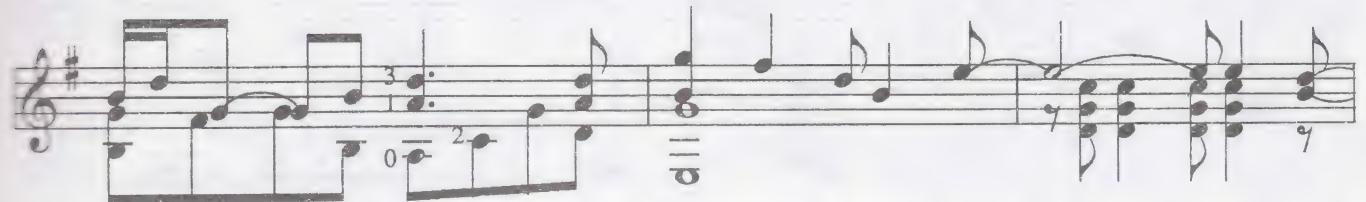
III

III

2.

III

5

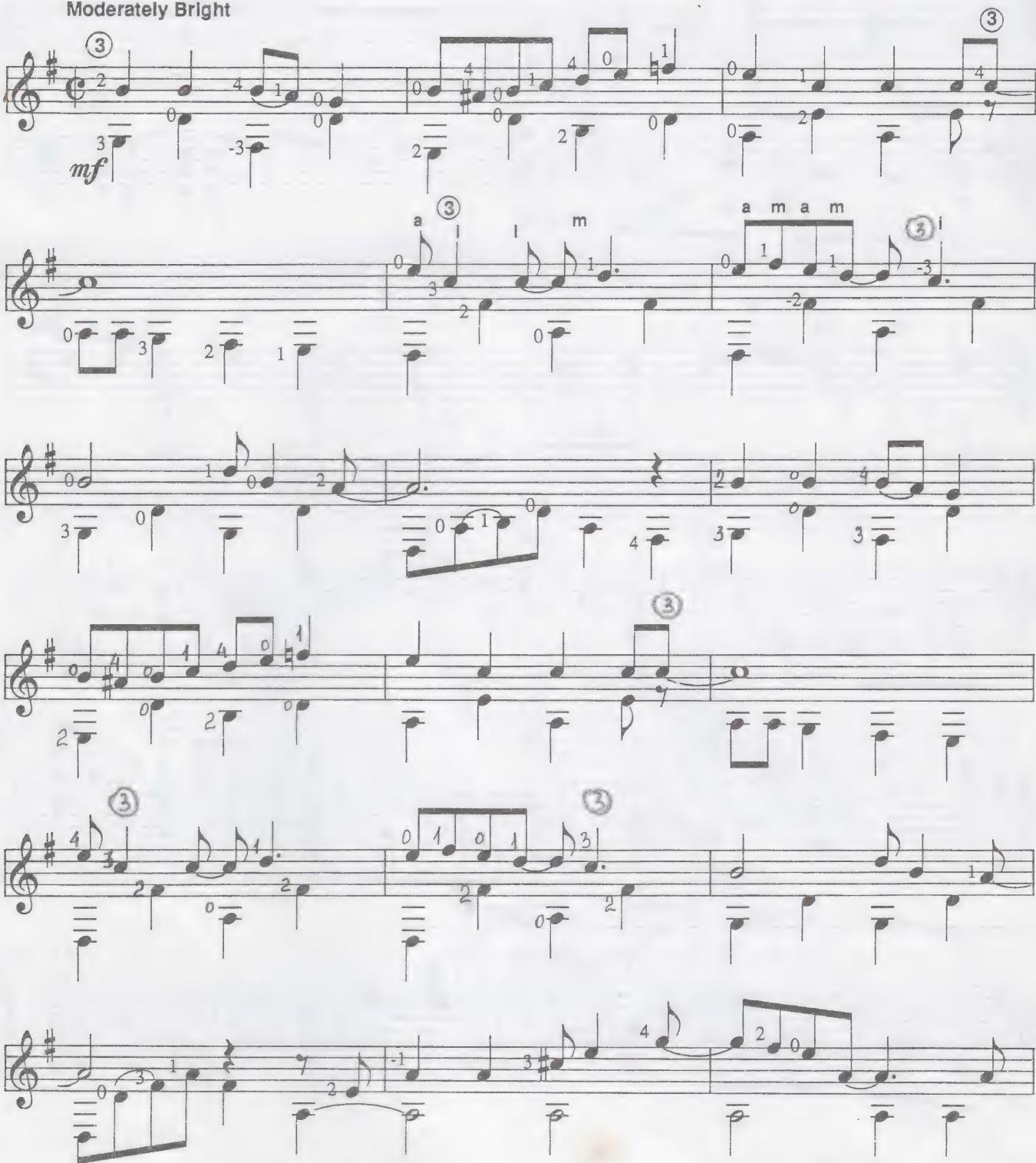


MAXWELL'S SILVER HAMMER

words and music by
John Lennon and Paul McCartney

⑥ - D 

Moderately Bright



Handwritten musical score for a string instrument, likely cello, featuring six staves of music. The score is in common time (indicated by 'C') and includes the following staves:

- Staff 1:** Starts with 'a' above the first note. Includes a dynamic 'f' and various slurs and grace notes.
- Staff 2:** Starts with 'a' above the first note. Includes dynamics '3', 'm', and 'p'.
- Staff 3:** Starts with 'a' above the first note. Includes dynamics 'm' and 'p'.
- Staff 4:** Starts with 'a' above the first note. Includes dynamics 'm' and 'p'.
- Staff 5:** Starts with 'a' above the first note. Includes dynamics 'm' and 'p'.
- Staff 6:** Starts with 'a' above the first note. Includes dynamics 'm' and 'p'.

Below the staves, there are several markings:

- 1/2 III** (indicated by a bracket under the first two staves)
- 1/2 V** (indicated by a bracket under the next two staves)
- ①** (indicated by a bracket under the last two staves)

At the bottom of the page, there is a small brown mark or smudge on the paper.

NO REPLY

words and music by
John Lennon and Paul McCartney

Moderately

Moderately

mf

S

III

1/2 V

V

To Coda *0*

2.

$\frac{1}{2} \text{ II}$

VIII

$\frac{2}{3}$

D.S. al Coda

CODA

III

$\frac{1}{2} \text{ V}$

V

⑥

NOWHERE MAN

words and music by
John Lennon and Paul McCartney

Sheet music for a solo instrument, likely a harp, featuring six staves of music. The music is in common time (indicated by 'C') and consists of six measures. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth note groups, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is divided into sections by measure numbers and section labels.

Measure 1: The music begins with a series of eighth and sixteenth note patterns. Measure 1 ends with a fermata over the last note.

Measure 2: The music continues with eighth and sixteenth note patterns. Measure 2 ends with a fermata over the last note.

Measure 3: The music continues with eighth and sixteenth note patterns. Measure 3 ends with a fermata over the last note.

Measure 4: The music continues with eighth and sixteenth note patterns. Measure 4 ends with a fermata over the last note.

Measure 5: The music continues with eighth and sixteenth note patterns. Measure 5 ends with a fermata over the last note.

Measure 6: The music continues with eighth and sixteenth note patterns. Measure 6 ends with a fermata over the last note.

Section Labels:

- Measure 1:** None
- Measure 2:** 1/2 V
- Measure 3:** 1/2 IV
- Measure 4:** 1/2 II
- Measure 5:** 2/3 II
- Measure 6:** 1/2 II

Dynamic and Performance Instructions:

- Measure 1:** None
- Measure 2:** None
- Measure 3:** **a** (above note), **m** (below note)
- Measure 4:** **p** (piano), **m** (mezzo-forte)
- Measure 5:** None
- Measure 6:** None

Measure 6 (Continuation):

- Harm. VII** (Harmonic VII) at 8va (octave up)
- D.S. al Coda** (Da Capo alla Coda)
- Coda** (Coda)
- 2/3 III** (2/3 time III)
- 2/3 II** (2/3 time II)
- Harm VII** (Harmonic VII) at 8va (octave up)

P.S. I LOVE YOU

words and music by
John Lennon and Paul McCartney

Moderately

Moderately

IV

③ *l m i* a *m i p*

② *m a*

④ *a m* *m l m*

1/2 VII — VII —

③ *a m* *l a*

② *m a*

③ *a m* *i* *m a*

II —

③ *l m*

④ *i m i*

⑤ *l m a m*

To Coda ϕ

ϕ

V

$1/2$ IX

D.S. al Coda

CODA

VIII

(3)

p m

PENNY LANE

words and music by
John Lennon and Paul McCartney

Moderately Bright $\text{♩} = \text{♩}^3$

m i S m i m i

mf

II. *1.* *2.* *3.* *To Coda* \oplus *1/2 II* *m i m* *a*

II *III* *1/2 II*

D.S. al Coda

CODA

$\frac{1}{2}$ IV — IV — m l p l

③

THIS BOY

(RINGO'S THEME)

words and music by
John Lennon and Paul McCartney

Slowly

2/3 II

2/3 II

1/2 II

1/2 III

1/2 II

V

III

1/2 II

To Coda

II

2.

2 ② ①

1/2 II

cresc.

D.S. al Coda

CODA

a VII 2/3 VII V

rit.

SOMETHING

words and music by
George Harrison

Slowly

Sheet music for a solo instrument, likely a woodwind, featuring six staves of music with various dynamics, fingerings, and performance instructions. The music is in 2/2 time, with a key signature of one sharp. The first staff begins with a dynamic of *mp* and includes fingerings 1, 2, 3, 4, and 1. The second staff features a dynamic of *p* and includes fingerings 1, 2, 3, and 4. The third staff includes fingerings 1, 2, 3, and 4. The fourth staff includes fingerings 1, 2, 3, and 4. The fifth staff includes fingerings 1, 2, 3, and 4. The sixth staff includes fingerings 1, 2, 3, and 4. The music concludes with a *To Coda* instruction and a circle with a dot.

2/3 II

IV II

1.

2.

D.S. al Coda

CODA

2/3 II

THINGS WE SAID TODAY

words and music by
John Lennon and Paul McCartney

(6) - D

Moderately

mf

p

m

III

I

To Coda \oplus

Musical score for a string quartet, featuring six staves of music. The score includes various dynamics, articulations, and markings:

- Staff 1:** Treble clef, 4/4 time, key signature of one flat. Measures 1-2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern. Measure 4 features a sixteenth-note grace note followed by eighth notes. Measures 5-6 show eighth-note patterns.
- Staff 2:** Treble clef, 2/4 time, key signature of one flat. Measures 1-2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 show eighth-note patterns.
- Staff 3:** Treble clef, 4/4 time, key signature of one flat. Measures 1-2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 show eighth-note patterns.
- Staff 4:** Treble clef, 4/4 time, key signature of one flat. Measures 1-2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 show eighth-note patterns.
- Staff 5:** Treble clef, 4/4 time, key signature of one flat. Measures 1-2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 show eighth-note patterns.
- Staff 6:** Treble clef, 4/4 time, key signature of one flat. Measures 1-2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 show eighth-note patterns.

Key markings and other features:

- III.** (Measure 3, Staff 1)
- D.S. al Coda** (Measure 5, Staff 5)
- CODA** (Measure 1, Staff 6)
- Harm. XII** (Measure 4, Staff 6)

TWO OF US

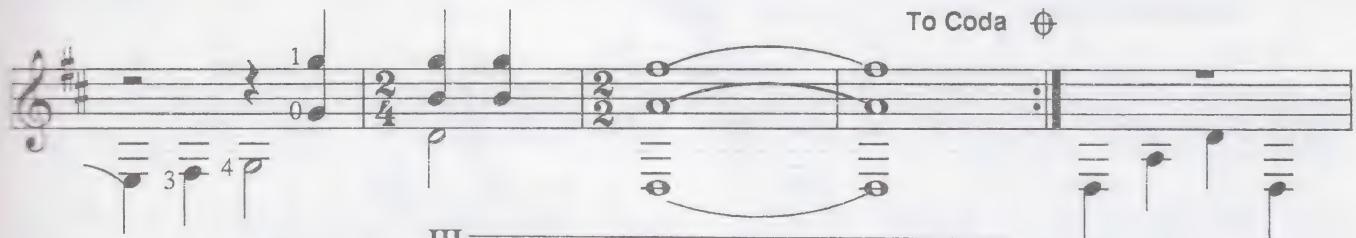
words and music by
John Lennon and Paul McCartney

(6) - D
Moderately Bright

The sheet music consists of six staves of musical notation for a ukulele. The first staff is in 2/2 time, the second in 3/4, the third in 3/4, the fourth in 1/2, the fifth in 1/2, and the sixth in 1/2. The notation includes various ukulele-specific symbols like dots and dashes, as well as standard musical notes. Fingerings are indicated above the notes, and dynamics like 'mf' (mezzo-forte) are shown. The music is divided into sections labeled with letters and Roman numerals (a, II, 1/2 II).



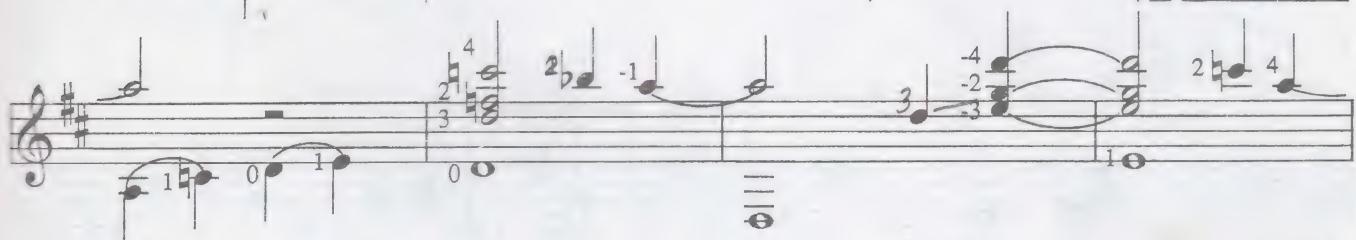
To Coda \oplus



III



VII



D.S. al Coda



CODA



Harm. VII
8va



WHILE MY GUITAR GENTLY WEEPS

words and music by
George Harrison

Moderately Slow

YESTERDAY

words and music by
John Lennon and Paul McCartney

Slowly

1/2 V

III

2/3 V

VIII

III

VIII

SONG GOING TO THE MOUNTAIN

Moderately Fast

II

2/3 V

III

To Coda ♫

V VIII

III

VIII

D.S. al Coda

CODA Slowly

The music consists of six staves of musical notation. The first five staves are in common time (indicated by a 'C') and the last staff is in 2/3 time (indicated by '2/3'). The key signature changes frequently, with sections marked by Roman numerals II, III, V, and VIII. The first section (II) starts with a 'Moderately Fast' tempo. The second section (III) begins with a melodic line. The third section (V) includes a 'To Coda' section marked with a ♫ symbol. The fourth section (VIII) features a complex chordal structure with fingerings (1, 2, 3, 4) above the notes. The fifth section (III) continues with a melodic line. The final section (VIII) concludes with a 'D.S. al Coda' instruction. The last staff is in 2/3 time and is marked 'Slowly'. The music is written on six staves, likely for a six-string guitar, with various note heads, stems, and bar lines indicating the rhythm and pitch of each note.

YOU'RE GOING TO LOSE THAT GIRL

words and music by
John Lennon and Paul McCartney

Moderately

II

VII

IV

To Coda

1/2 X

1. 2. 3. 4. 1.

